massachusetts college of art

PERSPECTIVES

A PUBLICATION from the massachusetts college of art alumni association WINTER 1993 no. 21

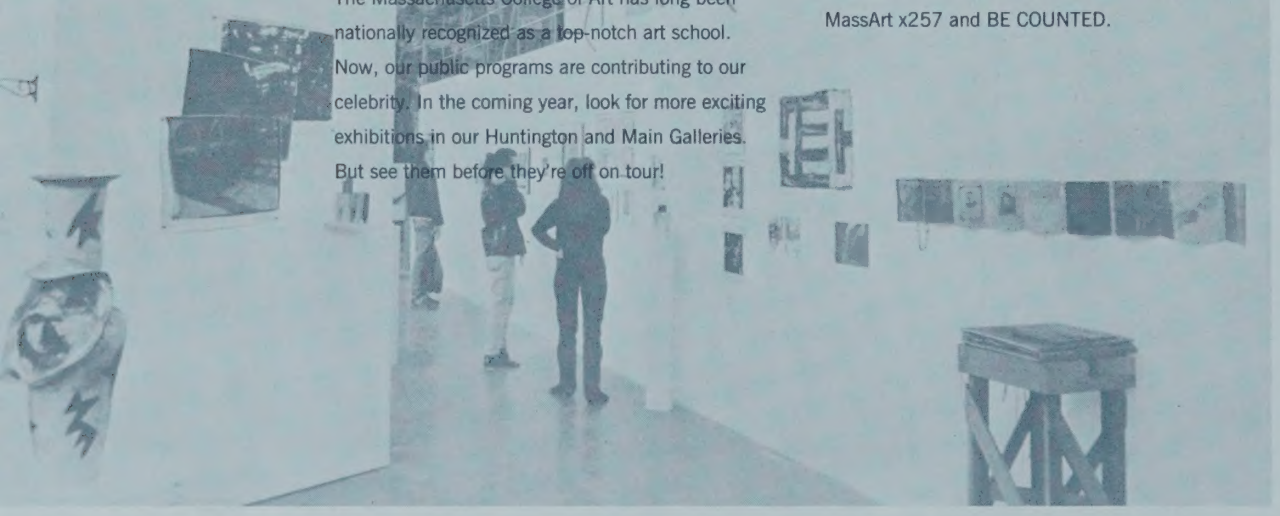
A Letter from President O'Neil

One of the most important aspects of any capital campaign is "name recognition," and Jeffrey Keough, Director of Exhibitions, and Michèle Furst, Director of Visiting Artists, are promoting the programs of the College across the country.

After their premier in our galleries last fall, two major exhibitions organized by the College—*Let Us March On! Selected Civil Rights Photographs of Ernest C. Withers, 1955-1968* (curated by Michèle Furst), and *New Tracks/Old Land: Contemporary Aboriginal Prints* (organized by Jeffrey Keough)—are touring throughout the U.S. *Let Us March On!* received rave reviews in St. Louis and Scottsdale, Arizona, and just completed an extended run at the National Civil Rights Museum in Memphis, Tennessee—Ernest Withers' home town. In 1994 and 1995, the exhibition will be on view in Chicago (Chicago Public Library); Little Rock (Arkansas Arts Center) and Tulsa, Oklahoma; Columbus, Ohio; Winston-Salem, North Carolina; and Albuquerque, New Mexico. *New Tracks/Old Land* was exhibited in New York and St. Louis, and will open at the Portland, Oregon Museum of Art in January 1994. It will then travel on to Seattle, Washington and Santa Fe, New Mexico.

The tours of these exhibitions build upon last year's critically-acclaimed international tour of *Seeing Through "Paradise": Artists and the Terezín Concentration Camp*.

The Massachusetts College of Art has long been nationally recognized as a top-notch art school. Now, our public programs are contributing to our celebrity. In the coming year, look for more exciting exhibitions in our Huntington and Main Galleries. But see them before they're off on tour!



From Your Association President

Darlene Powers ('76)

Congratulations to *Perspectives* Managing Editor Ed Driscoll ('69) and the entire staff of the publication for a job well-done. You can look forward to a continuing effort to improve your magazine with more articles addressing the serious concerns of the art and design community. We expect to offer "Letters to the Editor," an index of *Chapter* news and events, and other new ongoing features such as "Up and Coming"—the story of a current student from the new student chapter of the Association, Alumni•æ Gallery news, and other timely articles about the success of alumni/æ. We hope you will find that *Perspectives* is a product that reflects the talent and expertise that you expect from the College.

It is important to acknowledge that this fine Alumni magazine would not arrive at your door without the incredible effort of a few people. Every time an alum brings talent and time to the Association, the school and the Association benefits through community recognition that MassArt is everywhere.

I have had the opportunity to begin this administration of the Association with some gifts from the past Association boards: eight years of events delivered through volunteer time and energy, a changing and growing magazine, and valuable lessons learned. What has become evident through discussion with these past Board members and through conversations with alumni/æ during the Phonathon, is that the Association must stretch its purpose. We need to expand our appeal to the diverse interests of the alumni/æ.

My idea is to tier responsibilities within the Association—and therefore the time and energy commitment—so that volunteers can make a commitment that fits their individual abilities and availability. There is a place for long-term organizational planning as well as short-term event-making. No one will feel that they have to be either completely out or completely in all of the time. The Association will only ask that each of you consider your real interests and talents that will best serve the Association, and your ability to follow through with that commitment.

The Board itself would be a group of chairpersons with broad director responsibilities. "Facilitators" would have more directed responsibilities over a team of volunteers which would include a "Coordinator" for specific events or work. In addition to these people, we would call upon past Alumni and Foundation Board members, Trustees, faculty and other non-alum experts to serve as "Friends of the Alumni Association." They would lend their expertise and knowledge directly to other members of the organization. Our first Facilitator is David Wilhelmi ('76) who has taken on management of the Alumni•æ Gallery. In this project, David has the help of MassArt Trustee Tom Wong ('51). Drawing upon twenty-three years of experience as Director of Design for Boston's Museum of Fine Arts, Tom will assist in the redesign of the Alumni•æ Gallery space.

Other existing programs we look to bolster or new projects we hope to implement include *Perspectives*, Mentors (see the Career Resources article this issue), Chapters (greater Boston, the North Shore, Worcester, Western Massachusetts, Southern Mass./Rhode Island, New York, San Francisco, Texas, and Miami), Back-to-School Nights, and an annual All Class Reunion.

These are but a few of the new and exciting social networking programs we hope to offer you. We are building—but we need *you* as a building block. Call me directly at (617) 451-0040, or leave a message at MassArt x257 and BE COUNTED.

The New Students

by Kay Ransdell, Associate Dean for Admissions and Retention

Once again an exciting group of students joined the MassArt community this fall. New MassArt students came from 15 states and 27 different countries in September 1993. They range in age from 18 to 70. Forty-five percent of the new students are attending college for the first time, 63% transferred from other colleges or programs; 2% are readmits to the degree program. As an example of MassArt diversity: one member of the Studio Foundation class is the first member of his extended family to graduate from high school; another graduated from Harvard Medical School in 1927 and is pursuing his art interests after a long career in medicine.

New MassArt students are not only artists and designers, they are also musicians, writers, politicians, actresses, dancers, editors, debaters, soccer players, wrestling captains, equestrians, varsity basketball champions.... They have worked as translators, engineers, tele-marketers, post office clerks, roofers, teachers, salespeople, therapists, muralists, weavers, designers, carpenters, bass players, Easter Bunnies, and Bingo the Clown. Each brings her/his uniqueness to MassArt and each takes a special place in your community!

40th & 50th

ON BEHALF OF THE ENTIRE COLLEGE COMMUNITY, WE WISH TO THANK THE MASSART CLASSES OF 1943 AND 1953 FOR THEIR GIFTS ON THE OCCASION OF THEIR RECENT REUNIONS. YOUR GENEROSITY IS MUCH APPRECIATED AND WE WISH YOU MANY MORE ANNIVERSARIES!

Alumni/æ and Admissions

"Hello, I'm a MassArt alum, and I'm calling to offer congratulations on your acceptance to the Massachusetts College of Art. Let me tell you about my experiences at the College and what I am accomplishing now!"

Sound like fun? Would you be willing to telephone a few accepted students next spring to share your love of MassArt? If so, contact Kay Ransdell, Associate Dean for Admissions & Retention, at MassArt x379. We are seeking alumni/æ from all over the country to offer their insights and encouragement to potential students in their area.

Sandra Butler ('90), Admissions & Retention Coordinator, advising a student at a recent New England Art Portfolio Day.

Do you like to review student work? Would you be willing to join an admissions coordinator at a Portfolio Day next fall? MassArt attends portfolio days in Brooklyn, Washington DC, Baltimore, Philadelphia, Atlanta, Syracuse, Cincinnati, Cleveland, Hartford, and Florida (not each location every year), and we would really enjoy some assistance. Portfolio days are scheduled on Saturdays or Sundays and involve four hours of looking at work and advising students. It's exhausting, but great fun! If interested, call Kay Ransdell to volunteer.

Woodshop Monitors Wanted!

Are you interested in volunteering as a monitor in the MassArt woodshop? We have a new fully-equipped 7,000 square foot woodshop facility. With our new space and increased curriculum in the woodshop, the demand for access has increased dramatically. Currently, the shop is staffed with two half-time studio managers, allowing access between 9:00 am-4:00 pm Monday through Friday. For this fall semester, volunteer alumni/æ monitors contributed an additional 10 hours per week. This is not enough access time for the creative energies of our students. We need more help—and have help to give.

If you have woodshop experience and skills and would be interested in volunteering 2-4 hours per week, please call Alan or Dan at MassArt x400. Your efforts will be rewarded with access to our fabulous (no exaggeration!) woodshop at the rate of two hours of shop time for each hour of monitor work time. Thanks!

The Campaign for MassArt

The official gala inaugural reception for The Campaign for MassArt will take place this winter here at the College (date to be announced). The Campaign is a first time capital campaign to raise $2 million in celebration of MassArt's 120th year.

The campaign funds will support renovations, equipment and endowment funds. The areas of renovations include the Technology Center and a multi-purpose performance space. Equipment will be purchased for the Design and the Media & Performing Arts departments—the latter which includes video, film, photography and performance. The Campaign will also help build endowment funds for academic development, the Godine Library, scholarships, exhibitions and visiting artists.

Pledges are being sought from foundations, corporations, alumni/æ, friends of the College, as well as the College Trustees, Foundation Board directors, staff and faculty. Chairing the Campaign are businessmen James A. Champy, President & CEO of CSC Index, Inc. in Cambridge and Eugene E. Ellison, of The New England. Honorary chairs for the Campaign are sculptor David Bakalar, and Arne Glimcher ('60), President of the Pace Gallery in New York.

At the inaugural celebration, attendees will be able to view two special promotional works created especially for the Campaign: a 10-minute video on the College and *The Works of Massachusetts College of Art*—an 18-page brochure designed by alumnus Thomas Davis ('76).

Health & Fitness Center

The Health & Fitness Center at MassArt is available for use by alumni/æ (with Alumni ID's) for only a nominal users fee! The Center is in the basement of the Kennedy Building and includes space for body toning and ærobics classes, weight training equipment (thirteen Nautilus machines, two universal machines), a NordicTrack, an exercycle, and a variety of other equipment. The Center is staffed by student employees who are all specially trained with many certified in First Aid and CPR.

The $20 fee entitles you to a pass which gives you unlimited use of the facilities and fitness classes during scheduled hours of operation, as well as keyed access to the locker/shower rooms. (The fee covers the cost of the staff, bottled water and equipment upkeep.) The Alumni ID is free and available through a visit to the Alumni & Development Office (Tower 11th Floor) during regular working hours. Passes are available for the Spring semester beginning January 18 at the Student Center in the Kennedy Building every day but Friday, 10:30 am-7:00 pm.

Fitness Center hours are:

Mornings
Monday, Wednesday, Friday: 7:00-9:00 am

Afternoons
Monday-Friday: noon-2:00 pm

Evenings
Monday-Thursday: 5:00-9:00 pm
Friday: 5:00-7:00 pm.

NEXT ISSUE: Spring 1994 #22 Deadline for submissions: January 7, 1994 This issue covers February-March.

CORRECTIONS

In the Annual Fund donors list for 1992-93, alumna **Anita Chisholm ('52)** was inadvertently omitted due to a digit slip in our donation computer system. Our sincere apologies go to Ms. Chisholm for the error along with our thanks for her generosity and patience.

In "News & Notes," Christopher James' photograph is not titled *A Swan, Egypt* but *Aswan, Egypt*.

Contributors

Catherine Fitzgerald Meeks ('72) ["David Greenberger"] maintains right-brain activity with three part-time graphics jobs, illustration commissions, and working in Prismacolor pencil. She recently had a successful solo show of drawings at the Lincoln Public Library.

Ron Rege ('93) ["Creative Process"] still has comics and FREE ART available by mail at P.O. Box 382163, Cambridge MA 02238, and continues to wait for someone from the MassArt community to write! Ron is the creator of a number of mini-comics available via mail and fine art outlets.

Bruce Lucier ('88) [new campus photos: cover + "Transition Complete!"] is a free-lance photographer living and working in the Boston area. His services are available by calling 617-623-8585.

Ellen Tarlin ["Transition Complete!"] is a free-lance writer and an MFA candidate in the Emerson College Writing and Literature program. Her work has appeared in the Boston Phoenix (essay), the Homesteader newspaper (articles), The Santa Clara Review (fiction), and other publications.

Photo credits: Jaye R. Phillips [Trintje Jansen artwork], Jean Clark [David Greenberger photo]; San Shoppell ('84) [photos of dormitory under construction: cover + "Transition Complete!"].

massachusetts college of art
PERSPECTIVES

MANAGING EDITOR / *edward driscoll ['69]*
EDITOR + WRITER / *kenneth fitzgerald ['83]*
DESIGNER / *kathleen cantwell ['92]*
NEWS + NOTES / *frances grandinetti ['78]*
OUTPUT / *graphics express*
PRINTING / *charles river*
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Alumnus Highlight

duplex

David Greenberger ('78)

by Catherine Fitzgerald Meeks ('73)

When David Greenberger was about six his parents enrolled him in an art class. At the conclusion of the class they sat him down with an overview of American and British paintings and had him choose his favorite. They bought a print of it, hung it over the mantel and presented it to David when he became an adult. *The Peaceable Kingdom* now hangs in his own house, the gift of a pair of truly visionary parents.

As editor and publisher of the popular newsletter *The Duplex Planet*, David brings his own vision to a unique and positive forum. David Greenberger graduated from MassArt with a BFA in Painting. He continued to paint after graduation, was in some shows and doing work he liked. But when he first published *The Duplex Planet* in 1979 he knew he'd found his life's work. The *Planet* provided an efficient outlet for him to communicate. At this juncture he began consciously *not* painting because there weren't quite enough hours in the day, and the painting experience just didn't provide the gratification or immediacy that *The Duplex Planet* did. He was getting more interested in the possibilities of this other form of communication, which was not quite writing, not quite one thing or another. He had already cultivated an interest in artists' books and multiples, although not the "precious object" multiples we usually see. Even as a teenager David was intrigued by "found dialogue," the power of overheard bits of conversation when taken out of context and put onto paper. These feelings, along with an insistent sense that he wanted to work with the elderly, led to his accepting a job as assistant activities director at the Duplex Nursing Home in Jamaica Plain. He had no previous experience in this field.

The appeal of working with elders was directly tied to a visit with his great-aunt and grandmother in Palm Springs CA. When they needed someone to drive their car to Chicago, they flew him out to do the job, and he spent a week with them. They, as well as other older members of his family had always lived far away, and this distance served to interest him in differing ways as he grew up. After years of relating to his older family members only during short visits he began to wonder who they really were and how they'd arrived at their present personæ.

The trip to Palm Springs reinforced his sense that he wanted to work with elders, so he applied for the nursing home job back East. The Duplex was unusual in being sex-segregated, especially since it was men-only. The nursing home was one of several in a neighborhood of converted duplex houses. Right away he started asking the men questions—*What's the most valuable thing you ever lost? How close can you get to a penguin? What's more important, romance or food? What's your favorite type of uniform? How do you play tiddly winks?*

The answers he recorded are varied and sometimes surprising and often humorous. David thought that it could be healthy and stimulating for these elders to run up against an odd question. When people are in a nursing home, hospital or any other institution the outside world stops at the front door. Routines not of their own choosing are necessarily imposed on them. Many older people in these nursing homes suffer from a diminished capacity of some kind and as more and more routines are introduced they lose important elements of their personalities. David's role as "surrealist irritant" served to make them scratch their heads and think, a healthy exercise for an otherwise understimulated brain. His ability to connect sparked a kind of ongoing intimacy between David and the old men and their thoughts, responses, and of course his impressions of each of them as real people. His first issues of *The Duplex Planet* really had no purpose except that he liked doing it. In fact the people he'd interviewed and published generally threw their copies away. It was his circle of friends, who read the publication as literature, who convinced him that that this is who he should be directing his marketing efforts to, and not the old people at all.

The Duplex Nursing home closed in 1987, and the men have scattered and many have died. Now that he cannot see the men on a regular basis he is faced with deciding what to do with all this material and his ideas. David Greenberger sees *The Duplex Planet* not so much as a documentary as a vehicle to bring the reader a sense of these being real people. Although *The Duplex Planet* serves as a unique and personal documentary, David's mission to his readers is to present the interviewees as real people. The more real they seem the more real is the issue of aging on a personal level to the reader. If the nursing home crowd can benefit as well, that's a real bonus. Greenberger feels that our general resistance to the unstoppable force of aging is a waste of time and energy. He personally feels comfortable with the concept of aging and always has. Dying too? I asked him. "That's a couple of steps away. When you're young you can't picture yourself dying the way you can at 80, and spending too much time wondering about it is pointless." If you're young, you're just not tired yet; but in the declining years you feel more like you're on a slope that leads to something. Therefore, if you're not old you should only have a natural fear about death, and not spend a lot of time obsessing or being overly curious.

David Greenberger grew up in Erie, Pennsylvania in a normal, 50's and 60's kind of family; two girls, two boys, two cars, house in the suburbs, et cetera. He's the only artist in

family. His parents encouraged him, as earlier mentioned, but they've never quite understood his *not* painting. They, like many, define "art" as painting, rather than the act of communicating. David's allegiance is to the act of communicating, and not to any particular medium.

After spending a summer attending the Museum School, David came to Mass Art and felt a difference; a healthier atmosphere brought about, he believes, by a broader cross-section of people. Later, though, he discovered what he considers a critical missing element: a way to separate students from their chosen medium, something that allows people to feel that what they have is a valuable observation on the world. They need to find something to funnel this unique observation into, something to force them to separate emotionally and intellectually the aspects of creation: which is the idea and which is the craft? His preference would be to make all art students experiment; use a different vehicle. In addition to preparing students for careers in painting, design, or whatever, students should be encouraged to pursue other means of communication—*i.e.*, filmmaking for ceramics majors, creative writing for painters, and so on. There's not much of a market for people with a degree in painting unless they create one, and then only if they're very lucky. This means many painters end up working at a job and saying, " I don't really do *this*; I really do *that*." Somehow we need to give up the "this", and find something between the "this" and the "that". For him the theory worked, the position at the nursing home satisfying the artist part of him. He feels that couldn't have managed it if he felt the most important part of him meant that he had to be holding a paintbrush.

David believes that what is missing from our whole education system is a positive view of aging and the way we perceive ourselves as we age. As five-year-olds enter kindergarten, there should be a sign over the door: WHEN YOU GET OLDER, THINGS WILL BE DIFFERENT. He hears people, even thirty-year-olds, complaining that things aren't the way they used to be. Music is different; technology changes constantly, and we need to change with it.

The Duplex Planet is a great example of change. From its first, 8 1/2 x 11 Xerox-copied issue 15 years ago, the *Planet* has accelerated into its own orbit.

Perseverance has paid off. *The Duplex Planet* was the base: now *The Duplex Planet* Illustrated comic book is being put out by Fantagraphics, a major, Seattle-based alternative comic book publisher. This new publication nicely plugs the same material into a different outlet. David is gathering the material, and using several top alternative comic artists. Also, the British publisher Faber & Faber, is producing *The Duplex Planet Book*, a compilation like the magazine only bigger, drawing material from old *Planet* issues. The publisher and David are currently planning how to put this new book together. The transition from the magazine is difficult in that it was a perfect little artistic statement distributed by subscription, the only way to get it out originally. The magazine enables the reader to get a sense of emerging characters over time, a benefit of the subscription format. The book will be structured differently with elements like sidebars inserted randomly so you, the reader, might keep losing where you are but it doesn't matter and at the end you finally feel as though you know these people.

Another satellite project to appear is a spoken word CD called *The Duplex Planet Hour*. David has been doing a lot of readings and monologues for the past three years, but starting with this CD, music has been added. Terry Adams from NRBQ, the Sun Ra Arkestra horn players and John Sebastian, have contributed to the musical parts of the CD. The musical interludes give the listener time to let a story sink in, and also provide a break from the monologue. While he's not an actor, David feels that his voice brings a personal feeling to the words because the stories he tells were first told to him.

One of the original Duplex Nursing Home men, the late Ernie Brookings wrote 400 poems, starting in his 80s. These poems have been published in a volume called *We Did Not Plummet Into Space*. This venture led to an ongoing series of CDs called *Lyrics by Ernest Noyes Brookings* featuring different bands whose songs use Brookings' lyrics. XTC is one; Brave Combo and Young Fresh Fellows to name two more. Ernie died in 1987, but lived to see the first volume come out. When Ernie started witing the poems David Greenberger had to provide the subject matter. An MIT-trained engineer, Brookings felt tied to a logical, ABAB rhyme scheme and would do whatever it took to make the poetry rhyme even if it meant changing the subject mid-poem. When Charlestown publisher Innerra Klang released *We Did Not Plummet Into Space* Ernie's whole concern was to get a copy of the book himself. He saw the book's publication not as a career move or a source of income, he just wanted one copy. The *Boston Phoenix* did a writeup, an autograph party was held—and all he wanted was his one copy. Many books he signed this way: "You have a vast knowledge of general subjects" —his unique form of a compliment.

Be sure to look for The Duplex Planet *at selected newsstands. For subscription ($12/6 issues) or other info write: The Duplex Planet, P.O. Box 1230, Saratoga Springs, NY 12866*

Feature

by Ellen Tarlin

trans plete!

Since its creation in 1873, Massachusetts College of Art has gone through changes in name, location and leadership. Being well-aware of its status as the only publicly funded four year art college in the country, MassArt has felt itself subject to more difficulties than comparable private institutions. However, the lesser-known reality is that the College's mission has remained remarkably consistent over 120 years. And it's occasional turmoil, while real, has overshadowed a unique stability.

Location has always been the dominant issue in MassArt's history. When the then Massachusetts Normal Art School opened its doors in 1873, it was housed in a private dwelling in Pemberton Square, with an enrollment of 133 students. Three years later, when enrollment jumped to 377 students, the school rented two upper stories at 28 School Street and inaugurated a full four year course. But the greatest upheaval ended only recently. This year is the 120th anniversary of the College—an anniversary that marks the happy end to a decade of transition from a physically divided College to a unified institution.

When most of today's alumni/æ think of MassArt, it is the Longwood building they remember. However, as the College grew in size, this building alone became insufficient to provide the necessary room for classes. Rental spaces on lower Brookline Avenue and on Overland Street were employed to "temporarily" house expanding departments. This semi-nomadic existence was all to change in 1983, when the Board of Regents declared the Longwood property surplus and gave MassArt the vacated Boston State College Campus on Huntington Avenue.

In 1984, the Legislature appropriated funds for the relocation and renovation of MassArt from Longwood to the Huntington Avenue buildings. But the matter was not to be settled so easily. The also poorly-housed Boston Latin Academy had designs on the Kennedy and Administration Buildings. Boston Latin Academy had been without a permanent site for 25 years and was intent on wrestling the two buildings away from MassArt.

MassArt wanted the buildings for dormitories; it was the only four-year public college that did not provide student housing. Then-President Jack Nolan felt the Kennedy and Administration buildings were integral "to providing a coherent campus setting for the College." In 1986, Senator Joseph B. Walsh (D-Dorchester) filed a petition asking that the old Boston State College campus be returned to the city of Boston so they could in turn give it to Boston Latin Academy. The potential loss to the College was averted two years later, when Boston Mayor Raymond Flynn rejected the Commonwealth's offer.

As the College's "body" prepared for change, its "mind" remembered its early days. MassArt was established to improve American industry and keep Massachusetts competitive in business. According to College Archivist Paul Dobbs, "In the 18th and 19th centuries, many Americans and American educators believed that studying art was impractical, luxurious, and not an appropriate expenditure of tax dollars. When England's products were upstaged by those of other European nations at the International Exposition of 1851, England took action and improved the design of its manufactures by establishing the South Kensington School of Design."

Prominent local businessmen thought Massachusetts would benefit from a similar endeavor and asked the Legislature to take action. In 1870 the Legislature passed the Drawing Act of 1870—requiring public schools to teach industrial and mechanical drawing to both children and adults. The Commonwealth then imported Englishman Walter Smith—a graduate of the South Kensington School—to serve as director of art education for Massachusetts.

Smith lobbied for a state-funded normal art school. "Normal," according to Dobbs, "derives from the French *ecole normale*, connoting a teacher training institution. Thus, a normal art school would create the teachers which were prerequisite to genuine implementation of the Drawing Act. " Eventually Smith convinced the Legislature to appropriate funds to create such an institution.

That institution was, of course, MassArt. Its original 1873 mission statement was specific about being a normal school in the *present*, but it left the door propped open for a broader role in the *future*: "Its specific aim at present is to prepare teachers for the industrial drawing schools of the State, who shall also be able to direct and superintend the instruction in this branch in the public schools. In the future it may be necessary to provide for high skill in technical drawing and high art culture ..."

That future came quickly—if not immediately. The color system of Albert Munsell (class of 1881) and paintings of Robert Vonnoh (class of 1879) are two of many examples demonstrating how from its beginning MassArt made strong contributions to the worlds of technology and fine arts. In 1926 MassArt clarified its broader mission and even emphasized the point by changing its name to Massachusetts School of Art.

Did that mark a massive change of direction for the school? "I really don't think so," says Paul Dobbs. "In the beginning, the state specifically requested the production of art teachers since the theory at that time was that you needed teachers first to bring on good crop of draftsmen and designers later. Therefore the early builders and caretakers of the College took pains to demonstrate that we were indeed producing art teachers. In the twenties, they discovered it was useful to market the school as a direct producer of the designers. Now in recent decades, MassArt has proudly taken credit for producing fine artists as well."

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"It's a question of marketing the right image at the right time," Dobbs explains, "If you look at the curriculum and the graduates' careers, it's clear that MassArt has always educated teachers *and* designers *and* fine artists. Actually, it would be hard to have a school which did a good job at educating any one of the three, which would not also have the capability to simultaneously produce the other two. Throughout the 120 years, students have taken advantage of that versatile capability, regardless of whichever role the public needed to hear about in any particular decade."

When the school changed its name to Massachusetts College of Art in 1960, its defined mission had grown from merely the training of art teachers to also include the training of designers, and visual fine artists of all disciplines. As the decades changed, this mission's interpretation was regularly reexamined, debated and reaffirmed.

In 1986, current President William O'Neil became the inheritor of the institution's on-going struggles with it's philosophical place in contemporary culture and it's physical place in late-twentieth century Boston. With the latter, O'Neil has managed over an outstanding and long-dreamed-of transformation.

Though MassArt received $18 million for renovations during his tenure, the President resists praise. "People make me out to be a miracle worker here," says O'Neil, "I'm not." He got the money by going through regular channels, he insists, by applying to the Department of Capital Planning & Operations. (Funding for renovation and construction is not part of a state college's annual state support.) But he concedes, he did manage to get the money at the downturn of the economy.

It has been these economic problems that have affected the College's *annual* state support—the funds that support day-to-day operations. Throughout the state college system, budget reductions were made as Massachusetts struggled with its deficits. MassArt has seen its state support reduced to half its total operating budget—a decrease of 30%. "The pie is smaller," says O'Neil.

Like any good magician, O'Neil will not reveal his tricks. He merely says, "I know how state government works." When the Commonwealth of Massachusetts sold the Longwood property to Beth Israel Hospital for $16 million, that money did not go directly to MassArt, but to the Commonwealth. The funds for renovation and construction came from the Division of Capital Planning & Operations.

The funds paid for restoration of the Collins and Kennedy buildings which hold the 3D fine arts departments, painting and photography. Additional funds have been put towards expanding, rebuilding and improving many departments: a new photo lab in Kennedy, the painting department in Kennedy, printmaking in the Gym building, the new film and video facilities in Tower and Gym, a new hot glass shop. Nearly $8 million went to the 3D facilities, rebuilding ceramics, metals, sculpture and printmaking.

Though the move from Longwood, which was completed over the summer of 1992, expanded and improved facilities in almost all departments, it was still difficult emotionally. "I was a graduate student and teacher at Longwood," says Associate Professor of Filmmaking Mark LaPore, "I still have a love for Longwood." But of the new facilities, LaPore says, "They are much nicer than anything we've ever had. " From the time LaPore was a graduate student in the late 70s to the present, he has seen many changes at MassArt, "[The school] is bigger, more organized, not as provincial, has a more national sense of making and showing art. It has always had great faculty, now it just has more great faculty. It has a broader perspective as an art school."

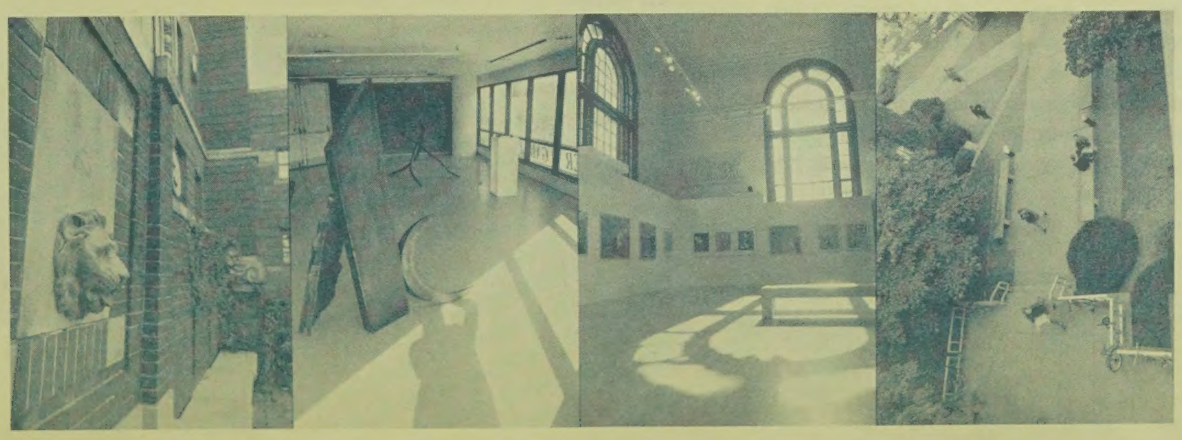
President O'Neil believes that MassArt has the best visual art-making facilities in the United States. Its new state-of-the-art facilities makes it more attractive in comparison to other art schools, though O'Neil states, "We could always compete. Now MassArt can match its excellent faculty with excellent facilities. "

Also during O'Neil's administration MassArt's first dormitory—Smith Hall—has opened its doors to students, and another has been leased from Wentworth Institute of Technology for use beginning this semester. Called Baker Hall, MassArt hopes to eventually purchase the dorm, but for now is content having housing for 60 more students.

O'Neil also has high-tech plans for the future of MassArt. Over the next five years, plans include:

- completion of renovations to create a new technology center that will house all academic computer facilities, upgrade spaces for departments in Media & Performing Arts and in Design, and centralize the Business, Financial Aid, and Registrar's offices on one floor of the Tower building
- construction of a new experimental theater in North Hall
- a review of the curriculum with an eye toward the next century
- increased funding for all of the above, especially from the private sector

Although MassArt has always struggled for funding, identity, and an adequate campus, it now enjoys its new facilities, location, and reputation as one of the best art schools in the country.



Faculty and Staff Achievements

Above: Virginia Allen with her oil painting *Broken and Mended*; Inset: Jeremy Foss *Two Rocks and the Sea*, oil on board, 12" x 16"; Below, right: Clay relief, 9" x 12", from Trintje Jansen's exhibition *From Farm to Sea*.

Virginia Allen's (Critical Studies) oil painting *Broken and Mended* won best in show at the South Shore Art Center's 38th annual juried art show in June.

Johanna Branson (Critical Studies) is currently editing a book on artist (and alumna) Ellen Rothenberg ('78), and is co-curator of the exhibition *Homeland: Use and Desire* featuring the work of six artists from the Southwest, which will open at the College in January 1994.

Don Burgy and **John Holland** (SIM) will give presentations this fall at the Habitat Institute for the Environment in Belmont. Burgy will speak about "The Human Figurines of the Paleolithic, " while John will give a presentation entitled "Conversations on the Ear."

John Crowe (a new faculty member of the Art Education Department), has been appointed to the Massachusetts Art Education Association's Council of Officers. His special charge is to assist in issues related to school reform and art education standards.

Dan Dailey (Glass) has recently had one-man exhibits at the Sanske Galerie in Switzerland, the Kaplan Gallery in New York, the Habitat Galleries in Boca Raton, and the Traver Gallery in Seattle, and over the course of the past year has been included in sixteen invitational group exhibitions.

Jeremy Foss (FA2D) had work featured in recent exhibitions at the Nielsen Gallery in Boston, the Geoffrey Young Gallery in Great Barrington, and the Tibor de Nagy Gallery in New York. In 1993 he has had a solo show at the Maine Coast Artists Gallery in Rockport, Maine, and has been included in the 40th Anniversary Exhibition at the Ogunquit Museum of American Art, and the *Landscape as Metaphor* exhibit at the Fitchburg Museum of Art, which will travel to the Newport Art Center and the Farnsworth Museum of Art in Rockland, Maine.

Al Gowan (Graphic Design) did a one-month lecture tour in China at the invitation of design colleges in Shanghai, Hangzhou, Beijing, Xiamen, and Guangzhou in May and June of 1993. He also interviewed students, faculty, and design professionals in architecture, industrial design and graphic design for an article to be published in the Spring 1994 issue of **Print** magazine. In Beijing, on the fourth anniversary of the Tiananmen Square massacre, he visited the studio where the symbol of the uprising—the sculpture "Goddess of Democracy"—was produced. In Guangzhou, he was given China's first design annual, hot off the press. "[My] stereotypical view of China has been shot to ribbons," he reports.

This year, **George Greenamyer** (Sculpture) has installed commissioned sculptural gateways for the Athletic Center for the University of Oregon in Eugene, the new Biology/Chemistry building at the University of Arizona, and a new library complex in Longmont, Colorado. He has received an important sculpture commission for a gateway at the end of Main Street in Corning, New York, as well as commissions for the new Medical Center in New Brunswick, New Jersey and the Charlotte Douglas International Airport in Charlotte, North Carolina.

Jennifer Hall (Computer Design) has received Residency Funding for 1993-94 from the New England Foundation for the Arts. She is the director of the Do While Studio, a non-profit work and show space for the creative use of technology.

Bill Hannon ('56) (Industrial Design) lectured at the School of Design at North Carolina State University in spring 1993, and presented at paper at the 1993 National Education Conference of the Indistrial Designers Society of America at Georgia Tech. His innovative Product Development Laboratory Course was featured in the August 8 issue of the *Boston Globe*.

Meg Hickey (Architecture) is currently working on renovation designs for the Cambridge Community Development Department's low-income housing programs. Since 1991 she has provided mathematics consultation on high school curriculum to the Massachusetts Corporation for Educational Television and the University of Massachusetts. Her computer artwork was included in a group show at the South Shore Art Center over the summer.

Trintje Jansen (Art Education) had a solo exhibition of her clay relief paintings, *From Farm to Sea*, at the Art Gallery of Westport Rivers Vineyard in Westport from August 7-September 11. She was also represented in a group exhibition at the Sakonnet Cooperative Gallery in Little Comptom, Rhode Island.

Donna Keegan (FA2D) has had work included in recent exhibitions at the Brand Art Center in Glendale, California (a show juried by the former president of the National Watercolor Society), the Kathryn Hamill Gallery in Chatham, the Berkeley Arts Center, Berkeley, California, and in a group show at the Holter Museum of Fine Arts, Helena, Montana.

Diana Korzenick's (Art Education) latest book, *Art Making and Education*—which was commissioned by the John Paul Getty Institute for the Arts—has just been published by the University of Illinois Press. Audiences for Diana's many recent lectures have included members of the Royal Society of Artists, the Women's National Book Association, and the National Art Education Association.

Dorothy Krause (Computer Design) has had recent solo exhibitions at the University of Southern Maine, Salem State College, and the Digital Equipment Corporation; another solo show at the University of Massachusetts at Lowell is upcoming.

George Nick's (FA2D) work was featured in a show called *Still Life 1963-1993* at the Gerald Peters Gallery in Santa Fe over the summer, and his *Chapel Hill Paintings* are currently being featured in yet another one-man show at the Ackland Art Museum of the University of North Carolina at Chapel Hill.

Christy Park (Art Education) was on a panel of "Women Leaders in Art Education" at the National Art Education Association conference in Chicago in April, 1993. In August she showed recent work in a two person exhibition in Corea, Maine.

Irena Roman ('77) (Illustration) recently became a member of The Society of Illustrators, New York. Her work was included in the 1993 *Communication Arts Illustration Annual* and received an Award of Excellence. Her original drawings from *The New Yorker* were exhibited in a one-person show at the College's Alumni•æ Gallery in October.

Chuck Stigliano (Sculpture) has done recent work with the Salem Wax Museum as a consultant-detail remodeler, and recently completed a commission for a walrus sculpture for the Baltimore Aquarium.

Margaret Turner's (Critical Studies) monograph on the lapidary industry of the ancient Mesoamerican city of Teotihuacan has been published by the Dumbarton Oaks Research Library and Collection in Washington, D.C..

Jasminka Udovicki (Critical Studies), in collaboration with James Ridgeway, has written an ongoing series of articles for the *Village Voice* in 1992-93 on the social and political situation in the former Yugoslavia. She and Ridgeway are the co- editors of *Yugoslavia - Voices from the Inside*, which will be published in 1994 by Lawrence Hill Books. Jasminka's study of "Justice and Care in Close Relationships" appeared in the summer 1993 issue of *Hypatia*.

Top: Dorothy Krause's digital collage *Blue Madonna*; Background image and details, above: George Greenamyer's gateway for the Longmont Library in Colorado.

News and Notes

Above: Ralph Ayer's *Mountainside*, oil on cardboard, 12" x 17 7/8"; Background and inset: Spread from *Yankee* magazine featuring Don Demers' maritime oil paintings; Below, right: Judith Gorgonne's *Sleigh Bells* as featured on the Museum of Modern Art's holiday catalog.

'30

Thirty-nine paintings by the late **Ralph Ayer** were exhibited at the Danforth Museum of Art in Framingham from September through November. Mr. Ayer—a former MassArt and Museum School faculty member—was a life-long painter, living in Massachusetts and Maine. Considered part of the American Regionalist movement, his work took as primary subject matter the New England landscape.

'39

Jean Day Zallinger illustrated *The Earliest Americans* by Helen Roney Sattler (Clarison Books). *The Boston Globe* called the book "...fine storytelling and a first-rate resource." Ms. Zallinger was MassArt's 1992 Distinguished Alumna.

'44

50th Reunion Year 1994!

'54

40th Reunion Year 1994!

'59

Ruthe A. Sholler is a contracted full-time Art Specialist in the Hingham Public Schools—"pursuing the printmaking media to the fullest, primarily Monotype."

'64

30th Reunion Year 1994!

'65

Reunion plans are beginning for 1995. If it is going to happen, representatives from each department are necessary at planning sessions. The first session will be held in February. Please call **Kate Zehnter** at 508-681-7993 for more information about time and place.

We welcome your News & Notes items at any time! All submissions are subject to editing and are used as space allows with preference to first-time submissions. For dated items, please be aware of the deadline notice given elsewhere in this issue. Photographs are encouraged, with black and white prints or line art no larger than 5" x 7" preferred. Please indicate your class year on all materials sent. *Submissions will be kept by the Alumni Association unless a SASE is enclosed.* Send your items to: News & Notes, Alumni Office, Massachusetts College of Art, 621 Huntington Avenue, Boston MA 02115.

'69

25th Reunion Year in 1994!

Fran Battistoni (Paint) was awarded "Section Art Teacher of the Year" by the New York State Capital Eastern Section. She will go on to compete for the state-wide title in October at the Art Teachers' convention.

'70

Liz Fletcher (Cer) received the first place prize for her sculpture *Savage Beast* in the Fitchburg Art Museum's 58th Regional Exhibition. She has been an active environmentalist and is planning to spend more time on art.

Grace Horenian (AE) had her first exhibit at the Dedham Art Association's Annual Art Festival in May. Her etching *Portrait of Grey* received a second-place ribbon. Through her exposure at this Festival, fourteen of her works were chosen for exhibit at Gallery One in Sarasota, FL. She welcomes anyone wishing to show at next year's Festival to contact her at 617-320-9566.

Veronica Bell-Sandler (AE) is teaching elementary art in Tucson, AZ.

'72

Robert Ferrandini (Paint) had his third solo show at the Victoria Munroe Gallery in NYC. He is also participating in the Fitchburg Art Museum show *Landscape as Metaphor*. The Museum of Fine Arts in Boston recently purchased one of his drawings.

Dr. Kathleen Connors (AE) is an associate professor at Southern Connecticut State University.

'74

20th Reunion Year 1994!

Judith Gorgone's *Sleigh Bells* is featured on the cover of The Museum of Modern Art (New York) Holiday 1993 gift catalog. The artwork is available as a seasonal greeting card.

'75

Sharon Wilcox (FD) lives in Belmont, MA and is the owner of a children's clothing store called "Comfordables".

'76

The findings of participant observation research by **Mary Stokrocki** (MSAE) were discussed in the summer 1993 issue of *Translations*, published by the National Art Education Association.

'77

Mary Frances Tortorici (Photo) is a visiting Assistant Professor of Art at Carleton College in Northfield, MN.

Beverly (Nusom) Cooper (AE) graduated from the Master's program in Museum Studies at San Francisco State University in May. "I plan to go on to a Ph.D. program in Native American Anthropology," she writes.

'78

Andrea (McSweeney) Stoehr (Sculpt) is a toy designer for Kenner Products and creates advertisements with computer animation. She lives in Cincinnati.

Frances Grandinetti (Cer) is the new pastry chef at the Claremont Café and soon-to-open Bakery in Boston's South End.

'79

15th Reunion Year 1994!

Linda (Speare) Zahavi (Paint) received a Master's degree in Art Therapy from Marylhurst College (Oregon) and works as an art therapist with youth and families at an agency and in private practice in Portland, OR.

'80

Don Demers (NG) and his work as a maritime painter was featured as the cover story of the September 1993 issue of *Yankee* magazine. Demers lives in Kittery, ME where he paints and does magazine illustration.

'83

Heidi Larson (Des, AE) is an art teacher at Braintree's middle school. She had been a graphics specialist with the Marines for three years.

Valerie Bloch (SIM) is a self-employed writer and photographer. She is in the process of writing travel books for parents and children including writing and illustrations by her daughter who is seven years old.

Helena Korpela (Paint) is an interior designer in Boston. Her current projects include the new Prudential Center public space and food court renovation.

'84

10th Reunion Year 1994!

'85

Adria Arch was included in the faculty art show at Montserrat College of Art in Beverly during October.

Fotini Vurgaropulos curated the exhibit *Pleasure Ground* at Dedicated Space in Brooklyn, NY in October.

'86

Luanne Witkowski (Art History) exhibited her pastel paintings at the gallery lounge of Lobster Tales in Provincetown in August.

'87

D. Ann Lindbeck (MFA 2D) exhibited her collage prints in an exhibition entitled *Arrangements* at the Small Space Gallery of the New Haven Arts Council during October.

Barbara Ridgeway (Paint) is living in Dallas, TX.

'88

Jennie Laitala (Paint/AE) is an art teacher at Brimmer and May school. She received a Master's from NYU and will participate in a group show at 80 Washington Square East Galleries in NYC.

'90

Nayda Collazo Llorens is exhibiting ten drawings in a show called *Paisajes* at Centro Europa in Puerto Rico. The show was reviewed in several San Juan newspapers.

Nora Cannon (AE) will be presenting a paper at the National Black Child Development Institute annual conference in NY this fall.

'91

Mark Catalina (Paint) is a self-employed painter and graphic designer living in New Britain, CT. He exhibited in a national juried show at the Kingston Gallery in Boston this summer.

'92

Laura Montgomery (SIM) was selected as a finalist in the 1993 poetry competition by the National Library of Poetry. Her poem, "Rachel Blue" was published this summer in an anthology called *Wind in the Night Sky* and received the Editor's Choice award presented by the library. She accepted the award in the memory of late MassArt professor Lila Chalpin.

'93

Marc Roulstone (Ill) illustrated the calendar in *Stuff* magazine's September issue.

The Boston Drawing Show at the Boston Center for the Arts included the following MassArt alumni/æ: **Sam Earle ('84)** (Paint) (MFA), **Ethan Berry ('85)** (MFA), **Adria Arch ('85)** (MFA2D), **Frances Hamilton ('86)** (MFA2D), **Dawn Southworth ('76)** (Fibers), **Staci Stull ('90)** (Print), and **Emily Berg ('89)** (Print).

In Memoriam

'22

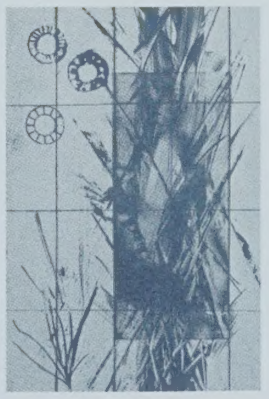
Josephine (Arico) Delva died of cancer in Kingston, MA. Throughout her life she was an active painter of portraits and Beacon Hill scenes which were reproduced in posters and notepaper.

'41

Lila (Peterson) Fee of Hingham died at home in July. She was a noted painter on the South Shore.

'72

Donald Meuse passed away in June of 1992.



Above: Collage print from D. Ann Lindbeck's show, *Arrangements*; Left: Robert Ferrandini *From Sea to Shining Sea*, oil on panel, 24" x 52".

Career Resources

The Career Resource Office seeks both to serve and utilize alumni/æ in its mentoring and workshops programs. Services to alumni/æ include workshops and maintenance of the Career Library which has job listings and reference materials. The Survival Skills Workshop series for Spring 1994 has been scheduled for Wednesdays, 5:30-7:00 PM to better suit alumni/æ schedules. Workshops are free, geared towards alums and feature working professionals in the given fields. Alums who are interested in being workshop speakers are always encouraged to call Margaret Johnson at MassArt x384.

January 12
GETTING INTO BUSINESS
An understanding of art- and design-related business structures, self- employment and freelancing.

January 26
INTRODUCTION TO CONTRACTS AND COPYRIGHT LAW
How to exercise and protect your special rights as artists and designers: making and enforcing contracts, copyrights, retaining and transferring rights, royalty arrangements and patents, and more.

February 9
TAX ADVANTAGES AND RECORD KEEPING FOR ARTISTS
How to improve your tax situation through special deductions as an artist or designer and proper record-keeping.

February 23
STRENGTHENING YOUR PORTFOLIO AND INTERVIEW SKILLS
Effective personal and portfolio presentation: adapting to different situations and techniques for success.

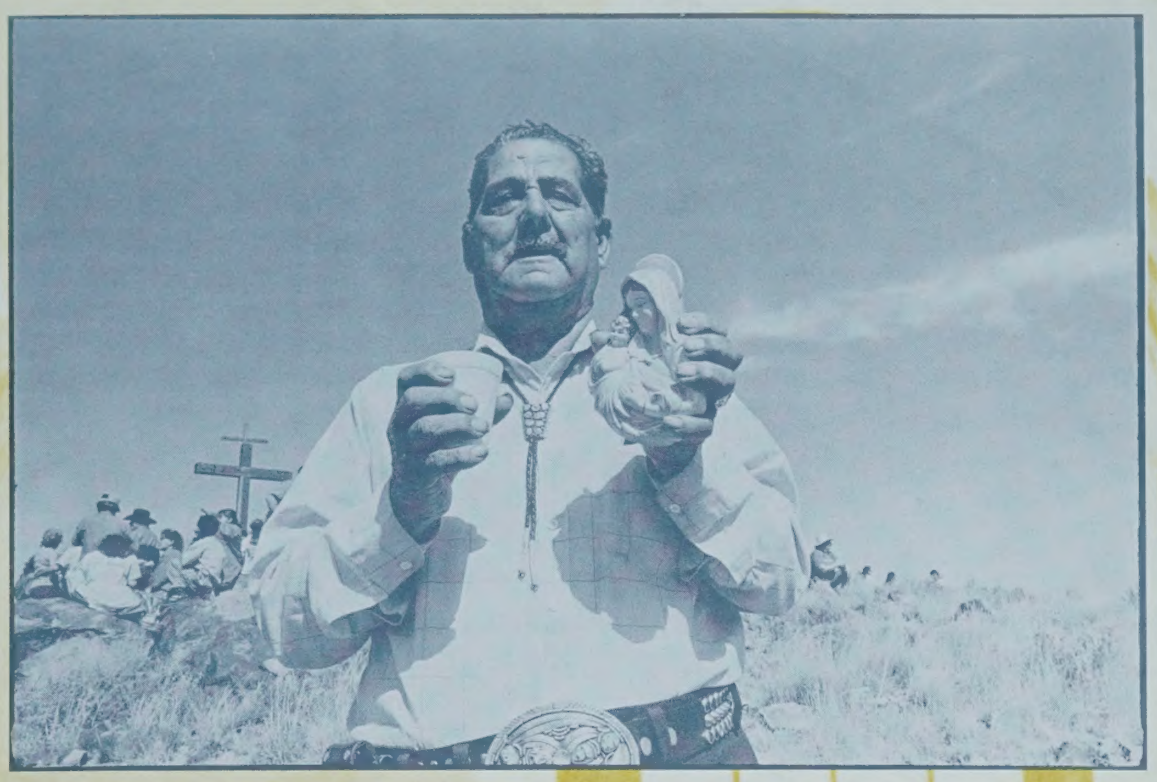
In the Career Library, we were pleased to see our sign-in sheets show an equal number of alums and students using our office. Many alums are visiting to research changing jobs or when they need pricing or legal information. We subscribe to many publications which have monthly job listings and we frequently get lists of grants, competitions and shows. The Career Library is fairly extensive with up-to-date catalogues for graduate study. Some of our publications have overseas listings and information on teaching programs and other options. As always, we urge those of you looking to fill a position or who know of a job that might be of interest to a student or an alum to call MassArt x388.

For the mentor program, alumni/æ are always sought to help current students choose majors and to advise graduating students on working in their chosen career. The program also needs organizational support within the Career Office: tracking and matching students and mentors, advising on and expanding the program.

The Internship program at Massachusetts College of Art has expanded enormously over the past two years. Internships are, in most cases, worth three credits and are often times paid $5.00 to $6.00 per hour. The minimum requirement is 10-15 hours per week in a supervised learning environment. As alumni/æ, we encourage your using a MassArt student as an intern in your company. The experience is a valuable enhancement to the educational process and a preview of their future employment. If you are interested in participating as a Host Supervisor for a MassArt intern, please contact Margaret Johnson.

CREATIVE PROCESS

Miguel Gandert,
Pilgrim with Virgin,
Tomé, New Mexico,
12 1/2" x 18 3/4".



The Holiday Sale.
Featuring the work
of MassArt
students and alumni/æ.
Tower Building Lobby.
December 6-10
10:00 am-7:00 pm

MassArt Alumni Association Survey

Please take a moment to answer our survey questions. The board needs your feedback to plan an exciting agenda of upcoming events.

LEVEL OF INTEREST

1-not interested; not of interest
2-moderately interested, need more info
3-interested, would probably attend(or volunteer)
4-extremely interested;please call me

Alumni Association (1-4)
___volunteer
___work through chapter
___facilitator/create events

Events (1-4)
___trips(theater, outdoor, gallery)
___lectures
___social gatherings
___alumni weekend

Chapters (1-4)
___formal nights
___social gatherings
___night at MCA

New Facility (y/n)
___toured?
___attended lectures?
___attended openings?
___spent an evening at MCA?

Alumni Directory (y/n)
___Do you want to be listed in an alumni directory?
(If yes, please fill out information below)
___If no, may we have the information for our files?

_____
name

_____
address

_____
phone class

Make a copy of this form and return to:
Alumni + Development Office, Massachusetts College of Art,
621 Huntington Avenue, Boston MA 02115.

Main Gallery

Homeland: Use and Desire

January 18-February 26

Reception: Wednesday, January 26, 5:00-7:00 pm

Co-curated by Michèle Furst, Director of Visiting Artists, and Johanna Branson, Faculty in Critical Studies. Homeland features six artists working in diverse media investigating the ways in which individuals and groups relate to home place and the land, particularly in regard to ownership and use. The focus of the works is the geography and history of the American southwest, specifically New Mexico and Northern Arizona. The artists—all of whom will be in residence at the College— are: weaver Ramona Sakiestewa, sculptor Luis Jimenez, photographers Patrick Nagatani, Miguel Gandert and Victor Masayesva, and ceramic sculptor Eddie Domingues. The exhibit is supported in part by the Massachusetts Cultural Council.

Huntington Gallery

Comic Power: Underground/ Independent Comix U.S.A.

January 18-February 26

Reception: Wednesday, February 2, 5:00-7:00 pm

Organized by Exit Art/The First World in New York, the exhibit presents over 100 works from contemporary and historical comic artists.The New York Times reviewed Comic Power as an "...amusing, inciteful and sometimes harrowing show, which often offers a facsimile of reality that is, unfortunately, more than reasonable."

For further information, or to be placed on the Exhibitions/Visiting Artists mailing list, please call MassArt x550. The galleries are located in South Hall, 625 Huntington Avenue.

The Art Store Gallery

MassArt Paper Prayers
(Proceeds to benefit Boston Pediatric AIDS Project.)

Small Works

December 1-December 24

Including holiday gifts and ornaments under $500

Reception for both shows:
Wednesday, December 1, noon

Gallery hours: Monday-Saturday
noon-5:00 pm

On and Off the Walls

January 18-February 26

Reception: Wednesday, January 26, 5:00-7:00 pm

Gallery hours: Monday-Friday
noon-5:00 pm

The Art Store features affordable fine arts and crafts created by MassArt students, alumni/æ, staff and faculty. Works are reviewed twice monthly. For information, call Dale Roberts (Manager) at MassArt x275. The Art Store is located on the first floor of the Kennedy Building (and across the courtyard from the Main and Huntington Galleries.)

Alumni•æ Gallery

Illustration Senior Degree Project Show

February 14-March 11

The annual presentation of the Illustration majors of the College, exhibiting in a range of media and styles.

Tower Building, 11th Floor

Hours: Monday-Friday
9:00 am-5:00 pm,
or by appointment

The Alumni•æ Gallery invites submissions for exhibition singularly or as part of organized group shows. Applicants may send up to 20 slides of the specific works to be shown. A SASE must be enclosed for slides to be returned (unreturned slides will be included in Association files.) Selected artists are responsible for installation of their works. The Association provides an opening reception, installation assistance, and promotion via *Perspectives* and local press release. Please note: the Gallery exhibits 3-4 shows during the academic year and there is a backlog of applicants. Please indicate if slides must be returned by a certain date. Send submissions to the Alumni•æ Gallery c/o the College.

The Massachusetts College of Art Alumni Association has been created to improve and broaden the image of the College, and further to generate pride and excitement among the members of the alumni/æ. The Association endeavors to enhance the status of its members in every aspect of life, to establish a network for the alumni/æ, and to support artistic, educational and professional excellence.

The Association is dedicated to supporting the mission of the College itself and to enhancing the continuing improvement of the College's activities and services in order to make the Massachusetts College of Art the very best visual arts college in the United States.

WINTER 1993 no. 21

massachusetts college of art

PERSPECTIVES

massachusetts college of art
alumni + development office
621 huntington avenue
boston, ma
02115-5882
address correction requested

MR. KENNETH RICHARD FITZGERALD
49 LAWN STREET

CAMBRIDGE MA 02138

main number: 617.232.1555

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